



The chic originality of this season's smart hats is portrayed in all the favorite shapes in most novel effects and combinations. Hats set well up on the head and have not forgotten the inclination to slant jauntily over the eye. The brims assume many bizarre forms. Trimmings are used sparsely, but ingeniously. Hats ascend to unknown heights. The high effect may be attained by ribbon bows, fan effects, feather fancies, high draped effects or turned-up brims.

Flowers of the smaller variety form charming wreaths and bouquets. Taffeta, velvet and faille ribbons figure in such crops of bows—beaded motifs, small ostrich tips, flowers and pom-poms, buckles, embroidered motifs and fancy pins all are listed for voguish millinery trimmings.

The chief millinery fashion influences are derived from the Directoire, the Restoration and the Second Empire periods. High effects continue in favor, but the small, low, round hat with narrow rolled brim has been recently introduced.

Simplicity dominates the hats for sport wear, which are mostly in sailor shapes. Hemp and Milan ribbon or leather trimmed are offered in infinite variety. In the color race are African brown, Bordeaux blue, various shades of gray, pastel shades, azure, a bluish green—Mastic and Shantung, yellow, and it goes without saying, black and white.

A sailor liere upper faced with satin, the crown girdled with a taffeta band had at the right side of the crown thrust outward a bunch of variegated roses. Narrow and straight of brim is a hydrangea straw hat simply trimmed with a faille band around the crown finishing with a bow at the back. A

high round crown of violet ribbon and banded with straw is brimmed with cream Milan. Topping the crown is a bunch of fruit. Larger than the majority of hats seen is a black straw with a round crown, whose sole trimming is a flat white bird directly in front. The broad rim rolled on the side has upper facing of white taffeta.

Quite adorable is a turban of highly polished blue straw, which has the brim trimmed with three pinked box-plaitings of taffeta. On the right side of the brim is a gun metal pearl pin. Fashions may come and fashions may go, but the sailor shaped hat is ever the favorite. A blue straw sailor hat is a combination of blue and brown. The brim is underfaced with brown taffeta. At the base of the crown are knots and ends of brown ribbon.

Sailors that are straight of brim are occasionally bound with colored leather and a colored leather band encircling the crown. One which caught my fancy had a leather band scalloped at the top; in each scallop was a tiny fruit.

A mist gray Neapolitan shape, trimmed with three distinct clusters of roses nestling in gray foliage, had the narrow brim faced with self-toned gray. One of the floral clusters tucked under the crown apparently lifted it to a considerable height.

A gem of a hat is of purple straw. The crown is high and square with a narrow straight brim. Tucked in the crown is a huge bow of purple velvet with two loops looking backward and two towards the front. Nestling between the loops are purple pansies.

Transparent horsehair braid accounts for the smartness of a small, round crown hat with two narrow bands of

tapestry blue ribbon which pass through the brim and finish in loops and ends at the right-side-back. Clusters and sprays of pink crepe roses are placed gracefully around the crown.

In monotone gray is a model which prides itself on the narrow fringe of ostrich introduced at the edge of the under brim. The brim is mushroom in its tendency, and the top of the hat is void of other trimming than a shoe string ribbon girdling the top of the crown finishing in the smallest possible bow.

A distinctly odd sailor featuring the bebe ribbon idea has the top of the crown and the under brim of coarse tete de nigre brown and the upper brim and side crown of tiny ruchings of mandarin bebe ribbon, having the general effect of chrysanthemum braid. Large pins of glaze straw were pierced directly through the front of the crown.

Reseda straw finds itself in a round crown, broad rimmed hat, held close to the crown on the left side with a round fan of green straw, the brim rolls on the right in the most flirtatious manner.

A Watteau hat, of white lace has a soft crown of Georgette crepe. Crushed roses in delicate pink and lavender shade form the wreath which encircles the crown.

Picot straw hats are made with taffeta facings of contrasting colors, and for those who care for the style there are velvet streamers and chin straps.

A small pink straw plateau is nearly hidden with rows of narrow black ribbon. Across the band are bands of narrow blue taffeta ribbon with a large rosette on the left side—on the right side is a cluster of variegated flowers.

A sailor of sack cloth underfaced with blue straw has a blue ribbon band around the crown and birds of cretonne, quite different from any birds I ever saw, appliqued around the crown.

Hats of hemp with colored silk underbrim, and hats of tagal, appropriate for the garden, are embroidered in flying birds.

A cleverly graceful hat of white Neapolitan strips joined with natural Tuscan braid has a specially clever color scheme carried out in the trimming, which consists of sprays of purple wisteria and purple satin ribbon.

Don't buy a hat because it looks good on some other woman. There certainly is no law against your wearing a becoming hat, and no excuse, either, especially this season, when there is such a multitude of shapes to choose from.

When selecting a hat arrange your hair carefully in the manner in which you intend to wear it, and after the hat is yours don't hurry, but take a few extra moments to adjust it at the right angle. At the final touch re-arrange your hair in front and at the sides and catch up the loose ends of hair in the back.

IRISH FLAX HIGH.

DUBLIN, March 29.—Irish flax shows a remarkable rise in price. The minimum is now two hundred pounds per ton as against eighty pounds per ton before the war. There has been some extension of flax growing under the advice of the agricultural department. Ireland has provided in the

VEILS TO THE FRONT

The salient characteristic of the new veillings featured for spring is the unparalleled richness of design. The vogue for high effects in millinery provides effective use for the veiling. The height of choice is exemplified in attractive all-over designs in dainty spray, leaf and scroll patterns. Small chenille dots are added to give smartness. The fad continues for fancy designs on fine, sheer meshes. An all-over silver pattern on a gray ground will have bright blue silk embroidered dots.

Hexagon effects and plaid designs developed on a fine hairline mesh have most ardent advocates. Among the recent impositions there was a jetted veil both in close and flowing style. The tendency toward increased colors in veils has been noted. Pastel tones may find later favor, but "burned bread," white-black, African browns, taupe, purple and Burgundy are foremost.

The circular chin veil in hexagon mesh with shadow embroidery design, or a little whisp of a veil, which barely covers half of the face, are factors in the veiling exhibits.

past only a comparatively small part of the flax used in the linen industries of Belfast. The flax used has been largely imported from Belgium and Russia.

GLASS GROWTH.

WASHINGTON, March 29.—American glass production shows a thriving growth. Census reports place it at \$122,692 in 1914, an increase of almost \$31,000,000 from 1909.



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